

## NEW IN NEGLIGEEES

Tea Gowns Flourishing Amid the Season's Fashions.

## GRACE IN DRAPERY AND LINE

Inspired Touches Given by the French Designers.

Increased Cleverness Shown in All Kinds of Negligees—Charming Effects Possible at Moderate Expense—Boudoir Gowns of Sheer Stuffs, Flowered for Plain—Wonderful Decorations in the Way of Embroidery and Soutache—Many Variations of Line, All Graceful—Robes With or Without Sleeves.

In this day of Greek draperies, and Oriental scarfs and Empire girdles and

at moderate expense is to do much of the work oneself, and here comes in the difficulty of cutting and design, for the French have a way with them, even at their simplest which is baffling to the ordinary seamstress. They understand line, they do a thousand unexpected little things with tiny tucks and shirrings and inset laces and ribbon knots, all inspirations of the moment. When one is not inspired—well, results are different. However, it is possible to make up pretty summer negligees without great labor and with no large amount of hand work, and a few New York shops where negligees are more or less of a specialty are showing numbers of pretty sacques and robes in cool sheer stuffs which cost but little, comparatively, and which will answer all ordinary purposes even for a fastidious woman.

The embroidered swisses, either flowered or in plain white, are used for some of the prettiest of these models, and while really fine material of this sort is not very cheap it requires comparatively little trimming, cleans and launders well and has a certain charm which plain material lacks save when skillfully elaborated by tucks, laces, embroidery, etc.

The negligee of flowered mull whose back has been sketched for the large cut was as effective in finely dotted swiss as in the flowered material, though in the swiss

Here again one obtains effectiveness without much trimming, and there are as unusual number of attractive designs in these materials of the finer qualities.

Much variety is obtained by the handling of the fine corded stripes and their grouping, and there are too many lovely striped effects in the same general class, although lines of lacelike openwork are likely to enter into the striped white stuffs, and for some reason or other the barred and checked patterns seem crisper, fresher, more effective for the simple negligee. Cluny insertions trim both the barred lawns and the fine figured swisses rather more successfully than valenciennes and wear better if the garment is to be often laundered, but valenciennes and cluny are very often used in combination, the latter taking the strain, while the former contributes becoming softness and coquettish frills.

There are some pretty things in barred lawns with flower designs, and the flowered materials are often most attractive in the simple negligee, but provided the model is graceful of line and daintily trimmed, fall white with knots of ribbon for relieving color is considered by the French woman more chic for the muslin negligee. Printed batistes, flowered lawns and other sheer cottons may be bought in really artistic designs for prices as low as 10 cents a yard, so it seems possible for every woman of

of semi-decolletage is most becoming or least unbecoming. Many a woman who looks her worst in a V cut neck can wear a square cut or round neck fairly well, and on the other hand some women whose collarbones and hollows make a square cut or round neck unbecoming look well in surplice effects.

The long close shoulder, the trimmed armholes and sleeve draperies, the sleeves and bodice cut in one—all the more picturesque features of the modish frock—are reproduced in the new negligees. And one finds the sleeves, even when voluminous, prone to cling rather closely to the outer arm and have their drapery in the armhole or next the bodice. An exception to this rule is in the short sleeves, which are merely single or double deep frills of lace emerging from wide armholes or falling from under loose short oversleeves. These oversleeves are usually cut in one with the shoulder or so adjusted as to give that impression.

Sleeveless robes of soft silk, crepe, French flannel, cashmere, chiffon broadcloth or albatross often have the deep frills of lace or of sheer white lingerie and lace when they are not open up the front and worn over whole robes of lingerie stuff or white India silk. There are innumerable pretty models of this type among the new importations, and the woman who goes to seashore or mountains or to any cool climate for

Even without the hand embroidery this model trimmed in wide white silk braid would be excellent.

The other model, which appears among the small cuts, was of pink French flannel or chiffon broadcloth. Our view of it was not close enough to determine which.

Here a girlie confined the robe loosely and the general silhouette was not so graceful as that of the blue robe, but a dainty touch of trimming was introduced in the scalloped edges embroidered in white silk and the soft wide white silk braid drawn through embroidered eyelets



NET WITH PERSIAN BANDS.

worked in the cloth with white silk. The sleeves and surplice folds were like the sleeves and chemisette of the other model, made of white India silk and lace, and there was a design embroidered by hand in white, running from each shoulder half way to the side.

Some pretty robes in pink, blue or lilac albatross have no trimming save hems of white satin featherstitched on the albatross with color matching this material



EMBROIDERED PINK FLANNEL.

or joined to the robe with openwork stitch of heavy white silk. These models are loose or semi-fitting and either have the usual sleeves and tucker of India silk or lingerie and lace or have wide collars and loose Japanese sleeves of the material.

Another trimming scheme for the negligee of albatross or other light weight wool in delicate colors makes use of the soft flowered or Persian ribbons, which are put on in bands, used as girlish or fashioned

into shoulder draperies. Large buttons are covered with the ribbon, and frequently such buttons are set in the centers of frills of valenciennes and form attractive ornaments.

A negligee of soft white wool trimmed in ribbon of Persian design and rich orange, brown, white and black coloring was brought home from Paris by one New York woman this spring and we have seen a lovely robe made of white cashmere with a Persian border design. The material had evidently been woven with a wide border on one edge and a narrow border on the other, for both border widths were introduced in the negligee. The material suggested one of the old fashioned camel's hair shawls with Oriental border.

Not only materials reminiscent of shawls, but shawl draperies as well, are made use of by the designers of negligees, and some most artistic effects are achieved in these draperies, although they of course call for the touch of an artist hand and appear only in models of the more elaborate and costly kind.

A tea gown of amber crepe much admired at one of the spring openings had made up in Empire fashion with no relieving color save girlish into which gold and silver are wrought and undersleeves and tucker of soft cream net and lace are offered as tea gowns, though there is little to set them apart from some of the Empire house gowns which make a claim for rank with the negligees.

Embroidered crepe shawls with fringe are used in some of the tea gowns, and loose



OF BLUE SILK.

robes of embroidered crepe or liberty satin made up in Empire fashion with no relieving color save girlish into which gold and silver are wrought and undersleeves and tucker of soft cream net and lace are offered as tea gowns, though there is little to set them apart from some of the Empire house gowns which make a claim for rank with the negligees.

Nets, chiffons and silk mousselines are all popular materials for the elaborate tea gown, and some of the nets stand the wear and tear fairly well, showing the musing less readily than the other sheer stuffs. A robe of soft silk is of course the foundation of the sheer gown, though a chiffon or mousseline robe is often used under a loose net tunic or coat and almost always the silk is veiled in chiffon if net or lace is to be put over it.

Of course the net negligee can be made very expensive by the lavish use of the hand embroideries, which are so effective upon net, and at least a little of such embroidery is practically certain to appear upon a net model. Fine soutache embroidery is often substituted for embroidery in silk, and soutache bands were the trimming of the Empire tea gown in net whose back is shown in one of the small pictures.

Some lovely chiffon and mousseline gowns have little other trimming than innumerable fine tucks and finishing frills of soft lace. Others are elaborately inset with lace, hand painted or embroidered, and occasionally one sees a beautiful bordure mousseline skillfully worked into the most bewitching of tea gowns.

Coat effects are still liked in the province of the elegant negligee, though they have to a considerable extent given place to draped tunic effects. Loose flowing coats of sheer net or lace over girdled or prin-

cess robes or chiffon, crepe or silk vie with coats of silk falling over robes of sheer material—chiffon, net, batiste, or what you will. Sometimes the silk of the coat enters into the trimming of the under robe, but more often this under robe is entirely of flimsy stuff and the silk is used only for the coat.

A lace coat trimmed in little bouillonnés of light blue silk and worn over a robe of the soft blue silk comes from a Parisian designer noted for his tea gowns, and from the same house is a tea gown of lilac silk tissue embroidered in soft gray and made over a princess robe of cloth of silver. Both white and silver and white and gold



FLOWERED MUSLIN AND LACE.

are considered by Parisian makers particularly chic for the elegant negligee and soft white draperies of Grecian type with borders embroidered in Greek key or other geometrical design of silver or gold, and long wing sleeves are worn for negligees as well as for evening gowns.

In natures there is nothing strikingly new, although new details give originality to the old models. Shoulders cut in one with the sleeves or running low upon the



PINK CHIFFON AND LACE.

sleeve after the manner of one model sketched here are somewhat new in line, and the sleeve shown in another sketch is new, being an openwork affair formed by bands of lace or embroidery with frill edges, held together by ribbon running from shoulder to sleeve bottom and tied in a fluttering bow at each band. The material of this sacque is embroidered swiss, the voice is of lace and little ribbon bows match up those on the sleeves are set down the front.



A NEGLIGEE OF BLUE FRENCH FLANNEL EMBROIDERED, ONE OF ACCORDION PLEATED, FLOWERED MARQUISSETTE, AND A THIRD OF AMBER CREPE DE CHINE.

fashionable Tanagra figurines the negligee is flourishing mightily. Its designer is not limited to his own province in foraging. The smart frocks are full of ideas which he may gather in for his own use and the master minds of dressmaking are all busy with problems of drapery and line which have been his stumbling blocks.

Tea gowns, tea jackets, boudoir gowns, all show increasing cleverness of design and domestic manufacturers are falling in line with foreign ideas, though the most exquisite of the elaborate negligees and the daintiest of the less pretentious models still come to us from across seas. Even the simplest of these imported negligees command high prices, for their simplicity, like all the simplicity of French needlework, is very much a matter of hand stitching, and by the time the importer has paid the duty on such a model and boosted its price to offset this duty and to correspond to the prices asked for hand needlework here, the "simple" *saut de lit* or *maillots* has usually reached a price prohibitive for the average woman.

The only way to get effects as charming

the skirt of the gown was gored and fell in soft folds instead of being accordion pleated. And right here a word of warning, sounded by an honest and frank saleswoman in an establishment which specializes in lingerie and French negligees, may not be out of place.

"Don't buy an accordion pleated negligee unless you are going to have several and don't mind bothering about having it cleaned often or repaired," she said. "They are awfully pretty and they will do very well for a gown one wears only for special occasions, but really to lie around in accord-plait—well, one session will make them look pretty hopeless. You'd better take something that can be pressed out when it musses."

And there you are, Mesdames! For the under robe of an elaborate tea gown, however, the finely plaited robe of mousseline, chiffon, net or mull is as desirable as it is lovely. Only from the utilitarian garment need the plaiting be barred.

And apropos of things barred, the fine barred lawns, batistes and muslins of all kinds make most successful and useful negligees.

taste to have at least one cool, pretty summer negligee, but sewing has gone out of fashion, and the ordinary woman who cannot afford to pay a high price for a negligee would rather buy something coarse and carelessly made but ready to wear than fuss over the making of a dainty and becoming garment.

The question of the neck finish is a vital one in connection with the selection of a summer sacque or wrapper, but too many women overlook this problem entirely, requiring only that the neck shall be low cut and cool. As a result many a woman looks a fright even in a dainty negligee.

The neck cut slightly V shaped is much used by the designers and is not becoming to even one woman out of ten, while the negligee finished just at the base of the throat is desperately trying. If we must have absolute freedom of the throat and will not endure any transparent little guimpe—a sacrifice which owners of scraggly necks ought to make in connection with any garments not worn strictly in the privacy of their own rooms—at least one should adopt for one's negligee whatever type

part of the summer will find the additional warmth of such a robe grateful, though sheer under robe or the sheer sleeves and chemisette will keep the garment summery looking and becoming.

Two of the most fetching models of this class which we have seen are pictured on this page, and any one capable of a slight amount of hand embroidery could duplicate either of these gowns at comparatively little expenditure of money or effort.

The gown in the central cut was of French flannel in a delicate shade of pale blue and was cut with great simplicity but on graceful, semi-fitting lines. Down the front big flower clusters were loosely embroidered in heavy white silk, the work being done in bold fashion, requiring little time and patience yet giving admirable effect. Big ornaments of white crocheted silk fastened the fronts at the bust. This simple robe is worn over a guimpe or underblouse of white India silk finished with lace and cut slightly square at the neck. A whole robe of the white silk might be used with advantage if the frame fronts are left free to fall apart or fly back.

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